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show the influence of the Roman development. Such *contaminatio*, Rodenwaldt maintains, is due to the influence of Greek easel pictures, an influence that made itself felt as soon as the simple landscape developed into the landscape with figures and increased in importance as time went on.

Having thus expounded his theory, Rodenwaldt next proceeds to an analysis of a great number of Pompeian wall paintings, with a view to showing how the Greek and the Roman elements were combined in the second, the third, and the fourth Pompeian styles and for different classes of subjects (chaps. iii-ix). The concluding chapter, "Ein griechisches Kompositionsprinzip," is an excursus on the principle of composition embodied in the Alexander mosaic and other works.

Against the theory which is here advanced many objections can be urged. The evidence on which Rodenwaldt relies to determine the character of Hellenistic painting is not sufficient to establish his contention that the Greeks never advanced beyond a simple "Ausfüllung der Fläche" or the production of "einen engen bühnenartigen Raum"; he does not consider the possibility of the development in the post-Alexandrian period of an art of wall painting independent of the development of the easel picture; his interpretation of Vitruvius vii. 5.1 f. (pp. 22 ff.) is less satisfactory than the older interpretation of Helbig and Woermann which makes *antiqui* (i.e., the painters of the Hellenistic period) the subject not only of *imitati sunt* but also of *ingressi sunt*; and many will hesitate to accept as Roman compositions the landscapes with scenes from the *Odyssey* and the paintings from the *casa degli epigrammi* with their Greek inscriptions.

But whatever one may think of Rodenwaldt's theory, there can be no doubt as to the value of his analytical chapters. These are full of interesting comparisons and suggestions, not only in respect to the Pompeian paintings themselves, but also in respect to the Greek originals on which they are based; see, for instance, the remarks on the "Master of the Europa Picture" (pp. 69 ff., 85 ff., 108 ff.) and the proposed attributions to Timomachos or his school (p. 58) and to Nikias (p. 77). In these chapters the author displays a knowledge of his material which is at once comprehensive and intimate, and it is here that he has made his most important contribution to the study of the Pompeian wall paintings. This part of the book, at least, can be heartily recommended to all who desire more than a superficial knowledge of these important monuments of ancient art.

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Scholia Vetera in Pindari Carmina. Recensuit A. B. DRACHMANN.
Vol. II: *Scholia in Pythionicas.* Leipzig, 1910. Pp. xvi+270.
M. 6.

The first volume of this work, containing the scholia on the Olympians, was issued in 1903, before *Classical Philology* had begun publication. The

present notice will therefore include some account of the book as a whole, which is to be concluded with a third volume, containing the Nemean and Isthmian scholia.

The scholia to Pindar are among the most important which we possess for any classical author, and are not only indispensable for the understanding of Pindar himself, but also are full of information concerning ancient history, myth, and religion. Indeed they have probably been studied quite as much for their bearing upon these more general subjects as for the light they throw upon the meaning of the most difficult, and yet most rewarding, of poets. A new edition of these scholia was very much needed, for the great work of Boeckh (1819) does not separate the scholia according to their manuscript sources, as indeed was scarcely possible with the scanty evidence at Boeckh's disposal. The edition of Abel (1884), and particularly of his successor (1891), is chiefly valuable as showing how such a work ought not to be done.

The present work, prepared in close connection with Schroeder's masterly edition of the text of Pindar (1900), must form, with Schroeder's, the basis of all serious study of Pindar for many years to come. Drachmann's first volume has now been before the public so long that it is unnecessary to dwell upon the accuracy and fidelity with which he has performed his duty. The endless labor which he has spent upon the manuscript study of the scholia—the most difficult of all paleographical work—is amply rewarded, and he presents to the philological world, in these modest volumes, a masterpiece of solid but unpretentious scholarship. The Pythian scholia are but little more than half as voluminous, in proportion to the text, as the Olympian. The student will therefore not expect the fulness of explanation, or the variety of alternate interpretations, which was found in Vol. I. Yet even here he may choose between no less than four slightly different views of κτίλον Ἀφροδίτας (P. 2. 31), and similarly of τὸ πλουτεῖν δὲ σὺν τύχῃ (P. 2. 101), γένοιτο δ' οἶος ἐσσι μάθῳν (P. 2. 131), and elsewhere.

Drachmann complains that he has not been so successful in emending the text of the scholia in this second volume as in the first. He is inclined to attribute this partly to weariness of brain, and partly to the different nature of the errors in the Pythian scholia, which seem to be less simply verbal than in the Olympian scholia. But the reader will detect no falling off in our editor's insight, for the traces of Drachmann's improving hand are by no means rare. So in a scholium on Ἰξίονα φαντὶ ταῦτα (P. 2. 40) he reads παρεκβέβηκε for παρεμβέβληκε, a manifest improvement; and two pages later, on ἔμαθε δὲ σαφῶς (P. 2. 45), he substitutes διατεθεῖσιν for the unintelligible διατεθείς, though the note still seems incomplete. In the note on the Centaurs (on P. 2. 85), Drachmann's οὐ κατέσχον ἑαυτοὺς is far better than any reading in the manuscripts, and the same may be said of τῆς Ἀρχιλόχου δυσφημίας, φησὶν ὅτι, in the note on P. 2. 113. But the emendations which Drachmann has adopted from his keen-sighted friend Schroeder far outnumber his own—evidence of a modesty as rare

as it is admirable. Though a considerable number of passages, as was inevitable, are still marked *vix sanum*, or *sensu cassa*, yet the scholia, in this new edition, read intelligibly for the most part. And since these scholia form the chief basis of all our knowledge of Pindar, we cannot be too grateful to Drachmann for the self-sacrificing labor which he has so devotedly, and at the same time so profitably, spent upon them.

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The So-called Rule of Three Actors in the Classical Greek Drama. By KELLEY REES. Chicago: The University of Chicago Press, 1908. Pp. 86. \$0.79.

Professor Rees has amplified his dissertation by the following papers: "The Meaning of Parachoregema," *CP* II, 387 ff.; "The Number of the Dramatic Company in the Period of the Technitae," *AJP* XXXI, 43 ff.; and "The Three-Actor Rule in Menander," *CP* V, 291 ff. In the earliest period of tragedy but a single actor appeared upon the scene at a time; Aeschylus was the first to employ a two-actor scene; and Sophocles was the first to see the dramatic possibilities of the three-actor scene and to handle it with facility. This development is outlined in Aristotle's *Poetics* 1449a 15, and the aesthetic canon resulting therefrom is expressly stated in Horace's dictum: *nec quarta loqui laboret* (*Ars Poet.* 192). But the misinterpretation of these passages and of a gloss in Hesychius (*s.v. νέμησις ὑποκριτῶν*, which really refers to the manner of assigning protagonists to poets) has caused modern scholars to formulate the rule that ancient playwrights had only three actors at their disposal. An examination of the extant plays and of the new Menander fragments shows that for a variety of reasons three actors occasionally seem insufficient for presenting certain passages, that frequently rôles must be split (as in the *Oed. Col.*, where, if only three actors were available, the part of Theseus must be carried by all three in turn) and that such splitting results in overloading, "lightning" changes of costume, and incongruous assortment of parts (e.g., the rôles of Heracles and Deianeira in the *Trachiniae* must be performed by the same person). Furthermore, if we except the period of the Peloponnesian War and of the synchoregia in 406/5, there was no excuse for such thrift as all this would imply. On the other hand, it is likely that outside of Athens, in the period of the guilds (third and fourth centuries), such a restriction did obtain, and it would then naturally take its rise from the need of economy by the manager of a traveling troupe. Fortunately, four Soteric inscriptions for the years 272-269 B.C. are extant and in every case the dramatic troupes (twenty-two in all) consist of three actors. The controverted term *παραχορήγημα* belongs to the same period and has no connection with the choregic system. It is derived from *χορηγέιν* in its non-technical sense of "spend" and